

Issue 2

A Look at Rave, Hip-hop, and Club Culture

Vol. 1

FLUX

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Reviews**



+ Lens 2 Lens

ISSUE 2

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So here we are at Issue 2. After many headaches, one computer crash, a lot of haggling, and many a bloodshot eye from staring at a computer screen, it's finally done.

There's something missing, though. We were looking through the (almost) finished copy and it hit us. What's missing is you. There is only a handful of people involved in this undertaking and right now, our views seem to be the only ones finding their way onto these pages. What's missing is your participation. This is not just a rag for you to pick up at a party, look at the pictures, and throw away when you're done. This is not just a way for us to look cool and meet girls (okay...maybe the meet girls part). We are not the entire scene. You are a huge part of why we are here. You are important.

So act like it.

If you have something to say, you have the forum to say it and make sure it's heard. You have the perfect opportunity to affect your scene and make a positive change, but unless you speak up and make your voice heard, the opportunity is wasted.

We've been hearing a lot of talk about the Midwest scene being dead...blah, blah, blah, blah...but we have seen very little action. You're either part of the problem or you're part of the solution. Either get off your ass and do something, or shut the fuck up and get out of our collective face.

From ideas come change. If you're not willing to risk criticism by making your ideas accessible for critique and/or discussion, how willing are you to really do anything vitally important for the progression of our culture?

Think about it. Your mind and your voice are the most important tools you have, and (as Ani DiFranco so eloquently put it) "every tool is a weapon if you hold it right".

That means your pen (or your keyboard) is pretty damn dangerous; so put it to work. With the mass commercialization of our culture on the not-so-distant horizon, now more than ever is the time to make our voices heard. It's up to you. You can keep it real or you can bitch later, knowing you stood around and said nothing.

Seems like an easy choice to us.

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Printed by Beatnix and Maxart printing and designs.

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THE GAMES WE PLAY

Namco has done it once again. The company that brought you Playstation games, such as Ridge Racer and Ridge Racer Revolution, now brings you Rage Racer (originally called Rave Race). This is definitely (as the demo version proves) more than what we bargained for. Rage Racer goes beyond the territory of its predecessors with more challenges, more options and more thrills.

Visually, this game reaches into the third generation of autoracing graphics. Where Ridge Revolution impressed us with smoother graphics and sharper image detail, the new racer puts even more emphasis on showing off how well the Playstation can render moving background and foreground graphics. Namco went all-out to create a program that utilizes the Ram capability in Sony's 32 bit system.

Performance has always been the number one reason to buy any racing game. This game handles differently than both of the first two games. Like Racer Revo', the cars handle a little softer in the center, allowing the driver to center the car a bit better. In the automatic mode (for punk asses), the brakes are firm, but very touchy. Don't expect to bust out controlled power slides the first lap or two... because you won't. In fact, if you do want to slide through a turn, start to turn before gently applying the brakes. Definitely get ready for five minutes of trying to straighten her out. It'll take a little getting used to, so choose your coach wisely.

Speaking of carros (yet another term for cars), there are tons of different ones to chose from. There appears to be a 78' Vette, some Nissan look-alike, and this dope-ass le car that's trying real hard to be a Steva. I'm betting that each car will handle better than the one before on different tracks. So, check the graphs on the car stats menu first.

From the tested demo version, one can only assume there is more than one version of each track. The track I tested looked like the 'now and then' of San Fran: steep hills, fat jumps, long downgrades, hairpin-turns, tall waterfalls, winding stone roads, looping interstates, ancient ruins... and a bunch of fast cars.

There were a few problems with this game (besides the bad club techno... not that any club music is good). The commentator was a cliched sex kitten, the sound effects were annoying... and you gotta' wait to get it.

end of transmission...



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RaveNet Australia <http://www.rove.net.au>
Melbourne Rave Info <http://203.22.100.35/melbrave.html>
Brisbane rave info <http://www.peg.opc.org/~jwilson/bevents.html>

Austria

Vienna Beatbox <http://www.thing.or.at/thing/beatbox.html>

Belgian

<http://www.dmo.be/p/amphion/komers/music/index.html>

Czech Republic

Prague <http://metro.turnpike.net/muselik/prague.html>

Finland

Finland Rave Info <http://www.damicon.fi/fri/>

France

Le monde de la Rave <http://www.sct.fr/cyber/rove.html>

German

German techno pages <http://www.techno.de/>
DERAVE <http://wsiserv.informatik.uni-tuebingen.de/~domion/derove/>
Munich Rave Info <http://muc.de/~patrick/x-letter/X-Letter>
Technopolis <http://www.ortcom.de:80/~tim/Technopolis/>

Ireland

Dance Music in Ireland <http://skynet.ul.ie/~robert/dance.html>

Netherlands

Dutch Techno Pages <http://www.xs4all.nl/~tv99ad/lowlands.html>

Swiss

Open Mind <http://vis-next.iic.ethz.ch/students/rritler/>

United Kingdom (England)

The Blue Planet <http://www.demon.co.uk/blueplanet/index.html>
Time Out <http://www.timeout.co.uk/>
UK-DANCE pages <http://www.tqmcomms.co.uk/uk-dance/>
London Club Guide <http://www.londonmall.co.uk/londonclubguide/>
Xperience <http://www.ncl.oc.uk/~n5093518/xperience.html>
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UK-DANCE pages <http://www.tqmcomms.co.uk/uk-dance/>
London Club Guide <http://www.londonmall.co.uk/londonclubguide/>
Xperience <http://www.ncl.oc.uk/~n5093518/xperience.html>
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Ever wondered what it would be like if dance music were 100% commercial? Here is a web site that lets you know. Featuring music from Tricky, Chemical Brothers, Orbital and The Prodigy, this site has some great tracks. There are full-length concerts from Orbital and The Prodigy (both pretty cool), and there is a dance music jukebox where you can vote on your favorite tracks. To pay for the site, there is an online CD store where you can get that phat track you listened to on real CD quality. Sorry, no vinyl. Real Audio required; clothing optional.

<http://www.netmix.com>

Coming straight outta New York is the Netmix Power Hour, featuring some outta site mixed DJ sets. New DJ sets pop up every two to three weeks to be heard via Real Audio. DJ Nick Warren (from Way Out West) is the latest offering, and what I heard of it was beautiful. In the archives you'll find DJ Lars, Roger Sanchez and a PHAT set by 95 North. Whether you've heard of the DJ or not, these power hours are worth checking out. There is also a set list with each DJ, so you can make sure it's the style you like.

<http://www.drfreeclouds.com>

Getting tired of your local record store? For quite some time, Orange County, CA has been on the global electronic map with Dr. Freecloud's Mixing Lab, the only DJ-owned and operated record store on the West Coast. You can order tons of vinyl, CD, mixtape releases, videos, DJ accessories and so much more! The site has great graphics and even some Real Audio samples of tracks. Definitely worth poking around in.

CYBER JUNKIES MUSIC ON THE WEB

Our dance music culture has thrived on the Web since day one. You can find out everything you've ever wanted to know: from the difference between house and garage, to breakbeat and jungle. And what is a jelly anyway? The most fascinating thing about looking for dance music Web sites is the global aspect of the Web. Read about parties in Amsterdam and listen to live dance music from Australia. You are gonna need at least a 28.8 modem and Progressive Networks Real Audio Player to hear the music on the Web. Get it if you don't have it yet at <http://www.real.com>.

THE TOP 10

Mogli JUNGLE • CINCINNATI

1. Dj Slip-N-Slide "Once Again" (Jedi 01)
2. Technical Itch "The Virus" (Moving Shadow 101)
3. Kenny Ken & Cool Breeze "So Much Trouble" (Labello Blanco 23)
4. Prime Time & Ellis Dee (Collusion 11)
5. Recoil "The Bridge" (Urban Flovor 4)
6. DJ Rap "Hardstep" (Proper Tolent 13)
7. DJ A-Sides "Into Existence" (Clued 01)
8. Jeru The Domajo "Me or the Popes (DillinJa RMX)" (FFRR /Payday)
9. Elementz of Noize "Neon" (Motive 13)
10. Dream Team "Clear my Throat" (Joker 26)

DAVID HOLLANDS TECHNO • NEW YORK

1. Kiko "Flying Saucers" (Dunner 003)
Wild & crunchy 4 tracker - mostly drums - very rewarding.
2. Kodiak "Advance I.A." (Trobe 29)
Second bomb in a row from Mainz, Germany - Good techno.
3. Prototype 909 "The Kids Don't Care" (Schmer 2/Serotonin)
Now free from Instinct, P909 bring out the good stuff for this new label.
4. Tron "Deod Future" (Function 1204)
Odd swinging minimalism from Finland. 6 tracks for value.
5. Blue Max "Terra Firmo" (Synewove 27)
Mederic Nebinger & Daman Wild team up again for smooth techno house.
6. Malka Spiegel "Hide" (Swim)
Distinct Swim sound fills this 4 track - innovative and movin'.
7. Groud "Ground Plons" (Ground)
Another enigmatic concept release from the Bandulu Camp. Simple - Sophisticated.
8. Parc 1 "Flax/Kotar" (JakPot 10)
Hard techno-house from Oliver Bandzio's pratege.
9. Sidereal "Coefficients or Friction" (Sidereal)
5th release from Atlanta's techno twa: Devine & Pawn.
10. Kogami "Beotbang" (Frogman 014)
Unforgiving drum attack from Tadashi Matsura. Possibly the best thing I've heard from Toyko.

SHIVA TECHNO • INDY

1. Underground Poetry with the Phunkey Rhythm Doctor (Hybrid)
2. School of Thought "Now Relate" (Natural Music)
3. Screwball Jams Vol. 1 (Step 2 House)
4. 4E "The Gentle Killer EP" (Socket)
5. Borada "Arm Your Frequency" (Definitive)
6. RAC "Structures" (Worp)
7. Subsounds 06 "Morphic Vision" (Subsounds)
8. Store 5 "Bloodloops EP" (Clashback)
9. Adam Beyer & Thomas Krome "Nutcrusch" (Drumcode)
10. Thomas Krome "Woodcorver EP" (Code Red)

K4IA TECHNO • SOUTH BEND

1. Hordfloor "TB Resuscitation"
2. Awex "It's Our Future (RMXs)"
3. Hypno Tek "You Make Me Feel So Good"
4. The Founders "Where Do We Go For Dope"
5. House Trop 3 "The Phuture"
6. DJ Misjoh "The Afterworld"
7. DJ Lucas "Sick Skull" (Alliance EP)
8. DJ Misjoh "ASD"
9. Lux Trax Vol. 3 "Lusty Blows"
10. X-Frame "Scream"

TOP SPEED HIP HOP • INDY

1. KRS-One "Step Into a World" Puff Daddy RMX (Jive)
2. Beatnuts "Do You Believe" (Relativity)
3. Alkaholics feat. Old Dirty Bastard "Hip Hop Drunkies" (Loud)
4. Biggie Smalls feat. Puff and Mace "Mo Money, Mo Problems" (Bad Boy)
5. Sir Menelik feat. Dr. Octagon "So Intelligent" (Rawcus)
6. Non Phixion "5 Boros" (Searchlight music)
7. L. the Head Toucha "Too Complex" (Direct Records)
8. Shamus feat. Flu "Tight Team" (Raw Track)
9. I.C.F. "Now or Never" (Slammin Records)
10. Visualize "Mr. Complex" (Raw Shack)

WILHELM K. HOUSE • INDY

1. Le Knight Club "Santa Clause"
2. Discocaine "Doin Alrite"
3. D.J. Supreme "Tha Wildstyle"
4. Papp Preston "Everybody"
5. Pam Vernon "Mirror, Mirror (RMXS)"
6. Daft Punk "Around the World"
7. Brutal Bill "Brutal Breaks Vol.1 "
8. Wilhelm K. "Get EP"
9. Disco 54 "Dancin"
10. Logan Circle "Disco Life"

DJ FEELGOOD HOUSE • BALTIMORE

1. Basement Jaxx "Flylife" (Green Velvet RMX)
2. Mi Jangos "Saxmania" (Rollerboogie Rec.)
3. Full "Bushwaka" (Plank Rec.)
4. DJ Spen "Set Together" (Basement Boys Rec.)
5. Peter Prestas "2 Pump Chump" (Emotive Tracks)
6. Freaks "Shrunken Head" (Phono)
7. Fast Eddie "I Feel Like Dancin'" (International House Rec.)
8. Rio Rhythm Band "A Little Closer" (Join Hands)
9. Ben Pound and Vitamin D "Games of Life EP" (Daisey Age)
10. House the Way We Like It (Psychotrax)

MATT HENDERSON TECHNO • LOUISVILLE

1. Jeff Mills "Purpose Maker" (Axis)
2. Laurent Garnier "Crispy Bacon" (Black Hole)
3. DJ Misjah/DJ Tim "Dark Entry" (X-Trax)
4. Snake Charmer "Sidewinder"
5. Jeff Mills "Other Day EP" (Axis)
6. DJ Hyperactive "I'm Only Buggin" (Hybrid)
7. Think Head "The Attack Series" (Velocity)
8. DJ. Sneak "Blue Funk Files" (Relief)
9. Narramine "Genacide (Armand Van Helden Mix)"
10. DJ Sneak / Derrick Carter "Lets Go Disco"

DJ MISFIT JUNGLE • LAFAYETTE

1. Parallax "Deep Purple" (Xpressive Promo)
2. Aphrodite "Dub Mooos EP" (Aphrodite)
3. Da Fugitive "RE-Lick" (Macca)
4. Fate "The Shuffle" (Eastside)
5. Magistrate & Agent K "Let it Off" (Splash Promo)
6. Magistrate & Agent K "Imagine" (Splash Promo)
7. X-Plorer "The Message" (Case Invaders Promo)
8. Roni Size "Sounds Fresh EP" (Reprezent)
9. Inc. Col. 1 "Taste the Funk" (Smoker's Inc.)
10. B-Jam "Player Hater" (Smoker's Inc.)

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DJ CHUCK NICE SLAMMIN' IN '97

Now that vinyl and independents are back at the forefront of the music industry, it is an opportune time to give some credit to some good people who have struggled to put out consistently good grassroots records during a long period of time when the underground scene wasn't as hot financially as it seems to be right now. Chuck Nice is one of those people; Slammin' Records is one of those independent labels.

Chuck Nice is somewhat of a rarity in the music industry. His hip-hop roots are deep from growing up in the Bronx, a hip-hop hot bed from day one during the early 80's, exposing him to the music as it was first being born. However, Chuck didn't wind up as an artist, A&R executive, or "big willy" studio producer. Instead, he vocallated toward the white-collar side of the negotiating table, usually reserved for more corporate types with slightly different pedigrees.

A graduate of Long Island University and a CPA, Chuck started his career in 1988 working for WPIX Channel 11 in New York and part time for WQCD 101.9. After a year or so, Chuck landed a job as a financial analyst for Atlantic Records. At the start of the 90's, Atlantic was gobbling up independents like mad. Hollywood, Delicious Vinyl, Interscope (the parent of what is now Death Row), and Big Beat all come under the fold of the Atlantic umbrella.

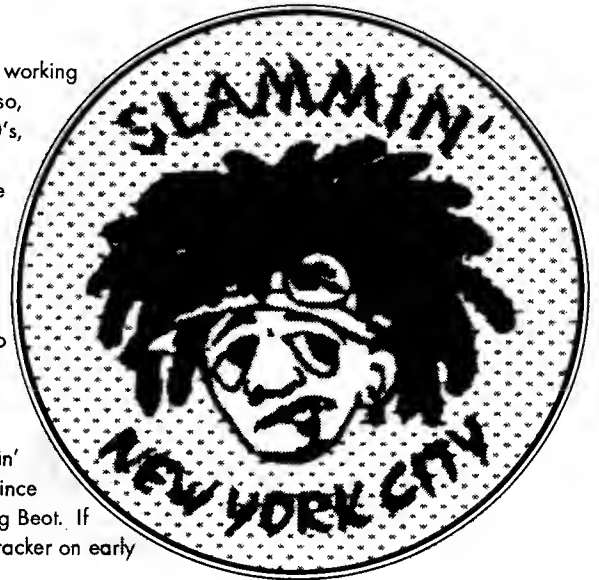
Originally, Atlantic acquired only 50% of Big Beat and Chuck was appointed Assistant Controller for the newly acquired label. Chuck stayed there until Atlantic acquired the other 50% of Big Beat, at which time Chuck returned to Atlantic and worked on Sales Forecasting and Budgeting for all of these newly acquired independents.

Finally, in 1992, Chuck broke from Atlantic and started Slammin' Records along with his production team, the Nubian Crackers (consisting of Prince Quick Mix and the Under Cover Brother), who he hooked up with while at Big Beat. If you're diggin' through the crates, you'll find production credits for Nubian Cracker on early Artifacts and Frogan Ranx, both Big Beat releases.

For now, Chuck says that staying independent is paying the bills; however, the long-term goal for Slammin is to be picked up by a major label in order to access a huge distribution channel. Hopefully, that opportunity will come sooner than later. Slammin' has just released a new 12" by a group called I.C.F. The A side is titled "Now or Never" and is starting to pop up all over various DJ top ten lists. Chuck has also finished a distribution deal with National Music Distributors and is handling "The Brick House EP" by Socrates, a solo artist from Canada who recently signed a new recording contract with Warner Bros.

Up coming Slammin' projects include a single release by an artist called DAV titled "Some More (Get Down)", due out late May. Definitely look out for an old school reunion album featuring Charlie Chase and the Cold Crush Brothers early this summer.

For DJ products from Slammin @ 718-409-1172 or have your local retailer order it for you.



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Vinyl reviews by Matt Hotz, Wilhelm K, Braidey and Shiva.

H O U S E

Spectrum "Spy in Rio" (Spectrum)

Number 001 for Laj (I think), who hangs with the Idjut Boys and makes cool noises and junk. This is his label (I think) and it storms. There are two tracks here: One that's faster and one that's slower in a jazz vein. There's also a bonus beat inclusion for those "three deck having, edit-mix-using scum jocks" that don't turn up that much. "Spy in Rio" is kinda long, taking up the whole side. It's got percussion, whistles, a cool bass line; some vibes turn up midway through. It's got a nice Sambo feel to it. I swear side B will turn up on a Mark Farina tape. Quality that's not afraid to do what it wants. -MH

Wilhelm K "Get EP" (Soiree)

It sucks to have to review your own records. Three cuts of tracky Chicago/Detroit-style house. "U" is a tribally, acidic house jam with an old-school sample reworked. "Get Horn-e" is tracky Chicago with George Clinton horns and an electro breakdown and "Minimal Boogie" is a house stormer with Earth, Wind and Fire samples. -WK

Nu Yoricon Soul "It's All Right, I Feel It." (S Zoc, Talking Loud Package)

Alert! Oodles of mixes and one B side track. Masters of Work are kinda doing what George Lucas did when he reissued Star Wars; it didn't really matter what he did 'cause the films were going to rinse anything that came along to step. We're not even over "Runaway" and along this comes. Roni Size and (ready) Armand Van Helden take it. I reamed Armand last go around, now I take it all back. 'cause "Da Darkside" fucking lifts me. Mood II Swing's mix, while nice, plods. It's like snack food; it doesn't fill you up. Roni Size's mix is very well done. Elsewhere we find Rascal beats (if you have the Giant Step you now have two copies), and "Making your Nature Rise", which is a glorious jazz session sure to lift. -MH

Micro and Vicious Vic "Impod" (Caffeine)

Deny the Impact A Pure Mix's existence. Building drum rolls suck; they're so played. This one tries too hard with its pale 303 wannabe sound. Considering that everyone and a few of their great-grandparents and a 2nd cousin twice-removed has hammered that little box to its grave, fucking show some creativity with it! This sounds like they just let it go without filtering it or anything. It sounds like caca. I know the bass line, I just can't figure out what it is (If you know, tell me). I think this record is a bit formulaic; it reminds me why I stopped buying Caffeine records. On the other hand, I'm positively enamored with their trousers. They're comfy, they're sexy, and they're fun. Walk past the browser and get those next time you need a Caffeine fix. -MH

Pierre Henry. "Jerricho Jerk" St Germain, Funki Porcini RMXs. (Phillips)

Who? Stop and listen. Just now, some thirty years after the fact, a crew of forward thinking producers have remixed this man's work. The results are stunning. This is one in a series of remix packages with other mixes supplied by Dimitri from Paris, Chris the French Kiss, Calcut, William Orbit, and Motorbass. This is space-age bachelor pad music at its finest. For the true skinny on your hi fi, the originals are included. All bright-eyed and bushy-tailed for your dance floor, the remixes are compelling. Master Ludovic provides us with a Sunday sermon styled jam that's sure to get loose down on the floor. Funki Porcini turns in up-tempo on a jazz thing. A package like this is a joy to see. The originals have long been unavailable. "Messe Pour le Temps", a ballet soundtrack, is being rereleased as well. If you're one of those people who enjoy exotica and possess records by Burt Bacharach, Enoch Light, Esquivel or have received particular joy from "Vampyras Lesbos" (A rerelease of Italian Porn soundtracks from the mid 60's; mind bending music that needs to be heard to be believed), these mixes will cozy up and fit in nicely as you wine and dine. -MH

Doft Punk "Homework" LP (Virgin)

DA BOMB SHIT! At least 7 usable tracks, with the classic "DA FUNK" plus "ROLLIN' N SCRATCHIN'" making this a must. The jackson "Indosilva Club" and the huge "Around the World" makes this double pack the shit. -WK

Benmon - Ben Man Troxx Vol. 1 (Better Days Records)

Louisville's house guru comes correct with a 4 tracker. Ben's infamous vocals appear on "Whoowee!" The deepness of "Keep your Head Up" and the tracky "Red 5" make this a must for any house jock. -WK

Morell's Groove Vol. 11 (Strictly Rhythm)

Three rather uninspiring club tracks. If "hands in the air, get another drink, and be a queen" house is your style, then I highly recommend this. -WK

Project PM "Do Smm Files" (Crucial)

Four very early morning tracks. Nicely done Chicago late night vibe. Standouts "All Night Jazz" and "Subliminary" are slammin' house for the late night groovers. -WK

Bosement Joxx "Fly Life" RMXs (promo)

Slammin! There's something here for everyone. Eric Morell rocks the shit out of this record in almost an "Armand" type style. Thumping beats with a trippy break that goes back to the funk. Cajmere's mix sounds like a page outta the DJ. Sneek files. Even Roni Size represents with Da Jungle mix. Watch this become huge!!!! Don't sleep on it! -WK

Hondy "No Access" Sneek RMX (Manifesto)

Slammin' tribal/disco house using an old Jack Prongo beat, Sneek layers and building noise upon noise to give o nice acid feel. The flip is Euro-garbage, but the Sneek mix is worth the bucks. -WK

vinyl reviews

T E C H N O

Adam Beyer & Thomas Krome "Nutcrush" (Drumcode)

Evidently, Sweden is the place to be right now. These two Scandinavians know how to make some ass-kickin' techno. Clean, aggressive tracks on the percussive tip; a definite must-have for the discerning DJ's crate. The first track on side A is a scorcher. Don't pass these guys up when you're flipping through the bin (Check Massive 17 for the lowdown on the Scandinavian techno talents). - S

Surgeon "Potience"

Minimal, minimal, minimal. Did I mention minimal? The Surgeon throws down four excellent tracks sure to wig out the folks in front of the speakers. Definitely worth shelling out for; every track racks. Some scary church bell sounds are the high point. Very dark; very good. It's the Surgeon...go figure. Don't let this one get away. - S

Store 5 "Bloodloops EP" (Clashback)

Clashback is Felix da Housecat's label and it does not disappoint. Store 5 is Bryan Zentz, the same guy responsible for Barada. This is quite a bit harder and darker than we're used to from Barada, but the funk definitely remains intact. Minimal, squiggly tracks that never sacrifice the groove. Nice. - S

Kikomon "Uterior Motives" (Missile)

Only two cuts on this one (sucks when you're paying ten bucks for two tracks). One is really minimal, loopy stuff. That one's so-so. It's the other track that grabbed me. Wibbly noises with driving percussion kinda in the Hyperactive vein. Hey, it's a Missile release; they don't tend to put out slack shit. - S

4E "The Gentle Killer EP" (Socket)

One of the first releases on Freddie Fresh's new label, this one doesn't fuck around. I have no idea who the producer is, but this is good shit. Movin' breakbeats that never lose that techno edge, and a bit of distorted 303 thrown in for good measure. Four tracks that are great on their own or when you're looking for some variety to break up that 4/4 beat thang. - S

D R U M N B A S S

"Punks" (White Label Test Press) - B

I have absolutely no idea who this one was made by. It was given to me by Kenny Ken and he had no idea either, but for an unclaimed track...phew! This is the ill hip-hop shit for the nine-siete. Start off with a basic Ganja-Kru style break, then add in samples of Redman saying, "Punks take a sip and test/ who's slit your best/ The punk phenomena/ I'm bombing you like Lebanon." Add in a haunting guitar lick that fades in and out, kinda reminiscent of Chuck Berry. For the break, drop out the beat, using only the guitar lick and vocal samples. The beat then kicks back in with a groovy funk bassline on top to make this my favorite hip-hop/ hardstep track of the year. The guitar and vocal-only breakdowns are repeated enough to insure smooth-ass mixing. Mad respect and props to Kenny Ken for sorting me out. - B

R Notorious J & Kingsize "Shockwaves" (Rowkus Test Press)

After his move to New York from his Columbus, Ohio beginnings, Kingsize has continued to progress towards a richer, darker hardstep sound. With his partner in crime R Notorious J, he starts this new track off with some constant, evil, hovering bass fluxuating to the beat, followed by the actual beat (strictly for the steppa). Light usage of the vocal sample, "Explode like the bomb when my 808 drops..." peppers throughout the intro. Suddenly, an SS style melted bassline creates the melody on top of a wicked break. A breakdown featuring only the vocal sample (processed so it gurgles underwater) drops right before the climax featuring the full beat with both the melt and the constant bass rocking you to your knees. Look for this boy to become a leader of the revolution. - B

Ed Rush & Nico "Technology" (No-U-Turn Recordings)

This past year, the voice of techstep has risen in the form of No-U-Turn. Ed Rush, Nico, Trace, and their silent partner Fierce have been on the frontlines of this movement, constantly providing DJs with artillery. This one begins with a simple 4/4 high hat, alongside a deep, ominous voice uttering "Technology" now and then. Offbeat, old-school, dark terminator noises fall sporadically, leading to the actual drop of the techy-beat. After about 16 measures of this beat, accompanied by electro whip snaps, a wicked amen beat begins to pound on the last four beats of every measure. As the song progresses, Nico throws his trademark warped, distorted, mind-numbing bass tones on top of the 1/4 measure amens. A minimal break occurs featuring high hat and whip noises, only to be torn asunder by Nico's "WEEE-AAANH" bass tones. The definitive tech step anthem. No shit. - B

Decoder "Elements (Tech-Itch RMX)" (Second Movement)

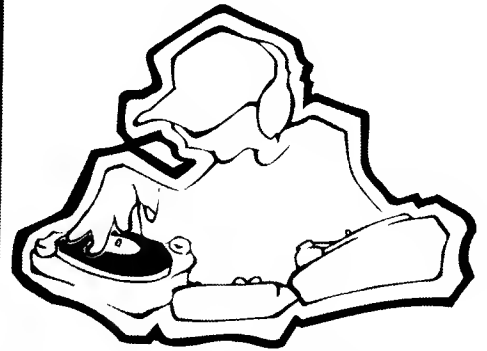
Not for wussies. Decoder comes correct again with this one. Hard from the start, this track begins with a nicely programmed break, complete with metallic, explosive beats on the last 2 beats of every measure. A morphing bassline slithers in and out while punching bass begins to preface measures with eerie, ghostly background sounds. All percussion disappears underneath an odd "slowing-down" noise. Boom! The beat kicks back in with Mental Power-style explosive beats. This one is the hardest, darkest shit out in a while. Love it. - B

I.Q. Collective "Mode 1" (Trouble On Vinyl)

A tech beat with distorted kick drum runs alongside cosmic tweets for the intro. The beat drops out, leaving only a sample of a rocket launching and ground control narrating the whole thing. The beat drops again, this time with dark, growling bass on top. A voice from ground control shouts, "I can't hold it!" as the bass tones grow louder and higher. Finally, a Trace-style high hat (tink-tank, tank-tonk, tink-tank, tank-tank) is added to make this one a sure hed-bobbah!! - B

Pish-Posh "Dead Men" (Primitive Promo)

DJ Wally, of Jungle Sky, NYC, brings us this runnin' track under his pseudonym "Pish- Posh". Samples of an old "B" gangsta movie, "Dead Men Tell No Tales", give way to a steppy beat and sparse darkness. A motor-like buildup gives this song its old-school "jungle" feel. Jumpy bass leads into rolling bass[in 2/4, 4/4 fashion], almost giving the song a ska feel. The beat eventually drops out, leaving a hip-hop beat with the lyrics "Sending kids back to the lab for 'mo practice." The song is definitely fun and will work everyone out, but my only beef is that the buildups make it sound primitive in structure. - B



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Lenny Dee and the freaks at the Industrial Strength Party



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Party Reviews

IT

(Philadelphia-Circle /Special K-May 24, 1997)

I have never quite been to an indoor party so big in my almost 4 years of parties. There were apparently somewhere around 5,000 people inside and I was told they turned around 2,000 people away at the door. The kids were totally not what I expected. They were very nice and seemed eager to meet new people from far away places. It took us about 2 1/2 hours to get in, but as soon as I entered the door I knew my wait was worth it. The drum & bass room was amazing. The Na-U-Turn guys (Ed Rush, Nico, & Trace) really got the crowd going. In fact, the crowd was so intense you could not escape the humidity. Everywhere you went there was a crowd and it was hot. DJ Dan brought the house room to its feet. I've never seen so many people dancing. Green Velvet was amazing and really put on a musical show. If you had a lot of money, there was plenty of stuff to buy. I would guess there were over 20 vendors: tapes, clothes, stickers, cool stuff. And flyers, oh my god. There were flyers from all over. Everybody was a promoter that night. Of course the Midwest kids represented; there at least a hundred familiar faces from the tri-state. Overall, it was an amazing event. I usually enjoy smaller, closer, more intimate parties, but I wouldn't trade this experience for anything.

Garage Party

(Indy-Indiana Circle-May 24, 1997)

Somewhere between 3000-4000 lucky dancers packed the Indiana St. Fair Grounds for a Charity event for HIV/AIDS. The lights were great, but the sound could have been louder. Andy Austin, Boing DJ, played all night. We saw a lot of good DJ's throughout the night. We find it odd that "rave" was the only label for the night, since all the Channel 6 disinformation.

Indigo (A Deeper Shade)

(Columbus-Haiku & Spank-April 4th, 1997)

Indigo (a deeper shade) was pretty much your average, run of the mill party, especially for Columbus. Derrick Carter was a no-show. Props out to 1-1000 and the rest for a good event. Titonot's was an interesting and innovative act that included both a live vocalist and strings to accompany his live PA. While the music was average to above average, the space itself left a lot to be desired. The room was, if nothing else, a sweatbox. Not being able to smoke inside was also a downer. One might have almost thought of that as a relief, as it gave one an excuse to exit the building and cool off (Or to avoid the stench of the stink bomb that was let off near the end of the party). Definitely not cool!!!! Nice touch by Haiku and Spank for handing out flyers with the cost breakdown of their party. Each flyer was numbered to show you how many more people were needed to break even. Bonus props for that.

Get Busy

(Indianapolis-Wilhelm K./C.O.K. Midwest-March 29, 1997)

Get Busy (Hmmm... perhaps more aptly named "Get Muddy" or "Get Soaked" or even "I hope you didn't for Get Spare Inco's") was held at an outdoor venue, complete with a circus tent that had the capacity to hold 1200 people. Unfortunately for Wilhelm, there weren't 1200 people there. Had this party taken place in JULY or AUGUST, all would have been okay. This party took place, however, on March 29 and the rainy Indianapolis weather insured that the entire grassy field was transformed into one gigantic mud-hole! Dancing was very interesting, considering the mud made one feel as if one were dancing on fly paper. Alas, all was not lost. "Get Busy" had its fair share of good points as well as bad points. Although the mud made dancing hard, the 700+ kids who did brave the weather grooved good and hard to equally amazing sets by Nigel Richards, Scott Henry, and James Christian. To be quite honest, the only reason I came was to hear Scott, and I was pleasantly surprised by both Nigel and James Christians' sets. The sound system was of good quality, though definitely not as loud as I would have liked. The visuals, courtesy of Pink 6, were truly amazing. Props to Wilhelm for bringing in Pink 6.

The Afterhours: The afterhours was held at the Emerson Theatre in Indianapolis. As you can tell by the name, a good place for a movie (the sloped floors!!!) a bad place to dance. When I finally arrived Dave Wulla was spinning a hard house-ish set. Dave was followed by the junglist Train. Train appeared to be the surprise of the afterhours, spinning a very nice jungle set. Next came Earth, who played a surprisingly upbeat set. However, due to exhaustion from dancing in mud all night, I left the afterhours to go home and go to bed.

Kinetic

(Nashville-91 Rock WRVU-April 12, 1997)

Three legit rooms and 2,000+ kids made this affordable, well organized event a success. Although Danie, Micro, and Oai didn't show, Robbie Hardkiss and Chip B kept things going full-speed. A live PA battle in the main room between Audio Transit and Digital Information Systems resulted in a tie. Overall, everything went smoothly.

Send your party reviews to:

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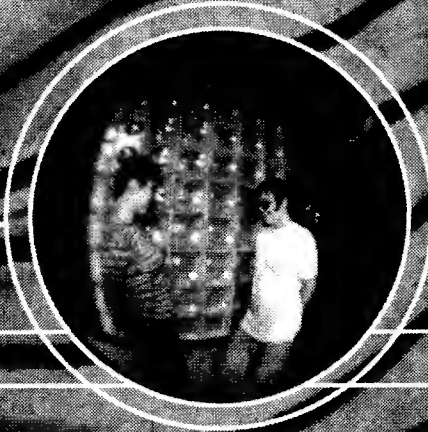
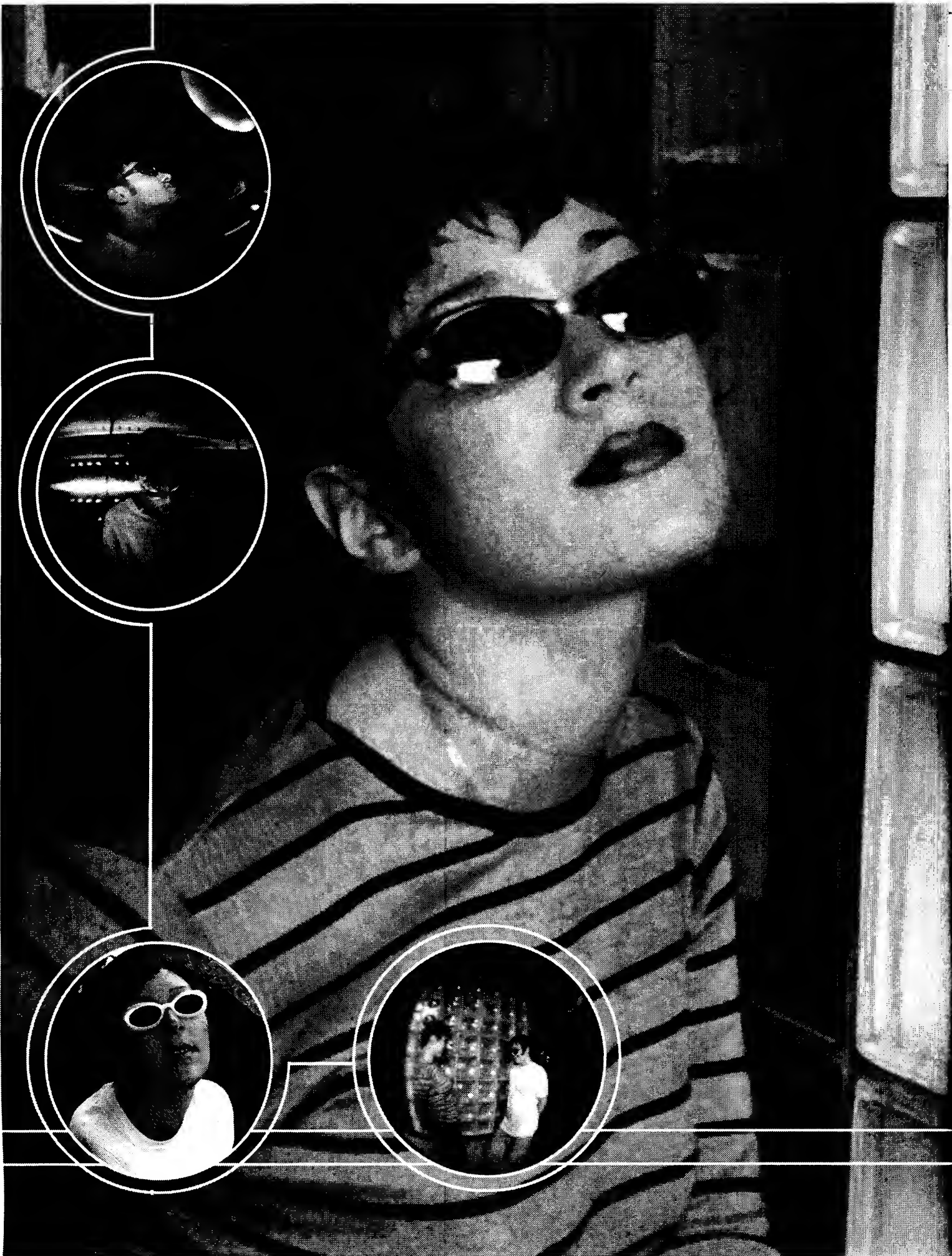
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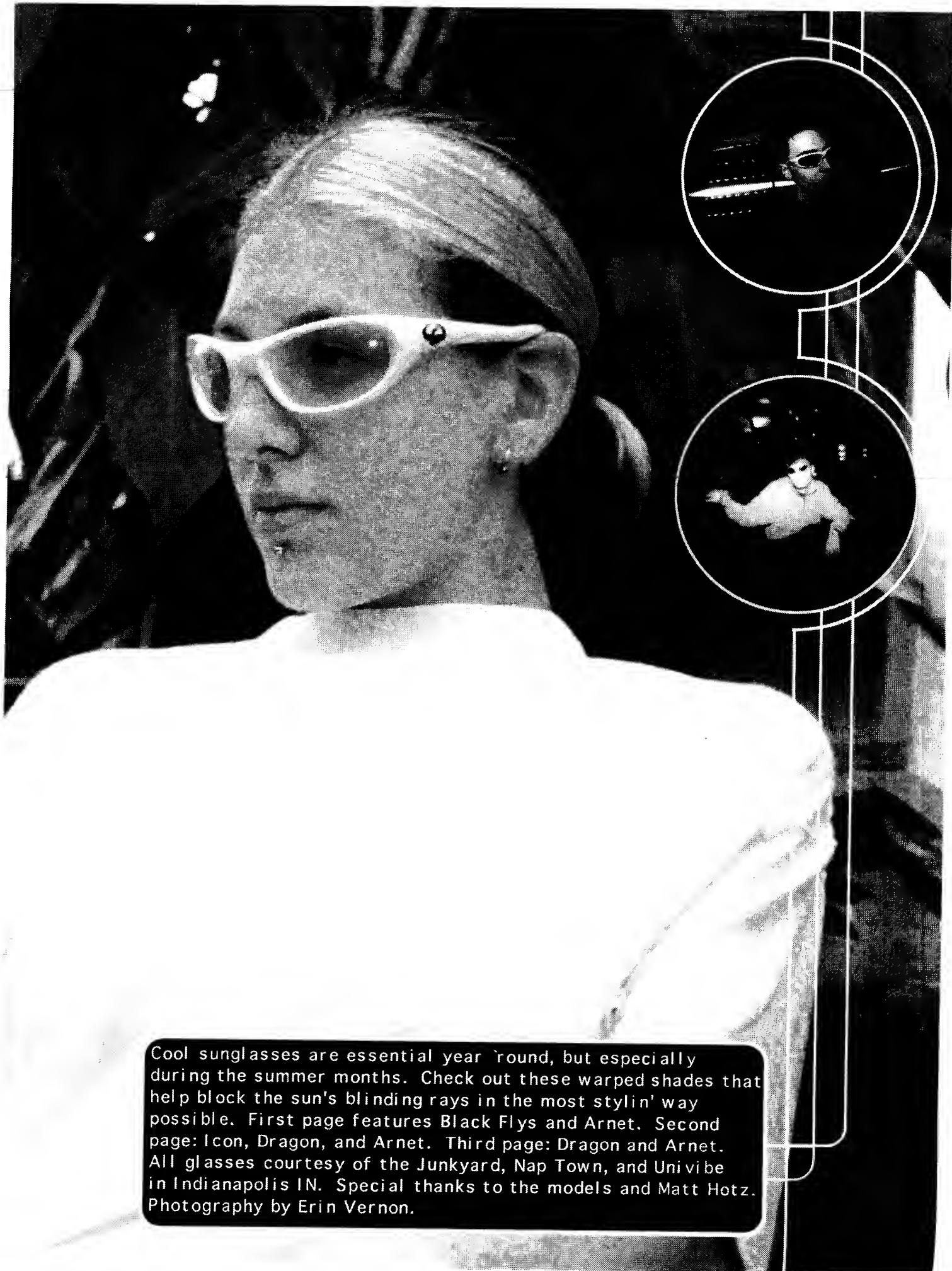


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**LENS
LENS**



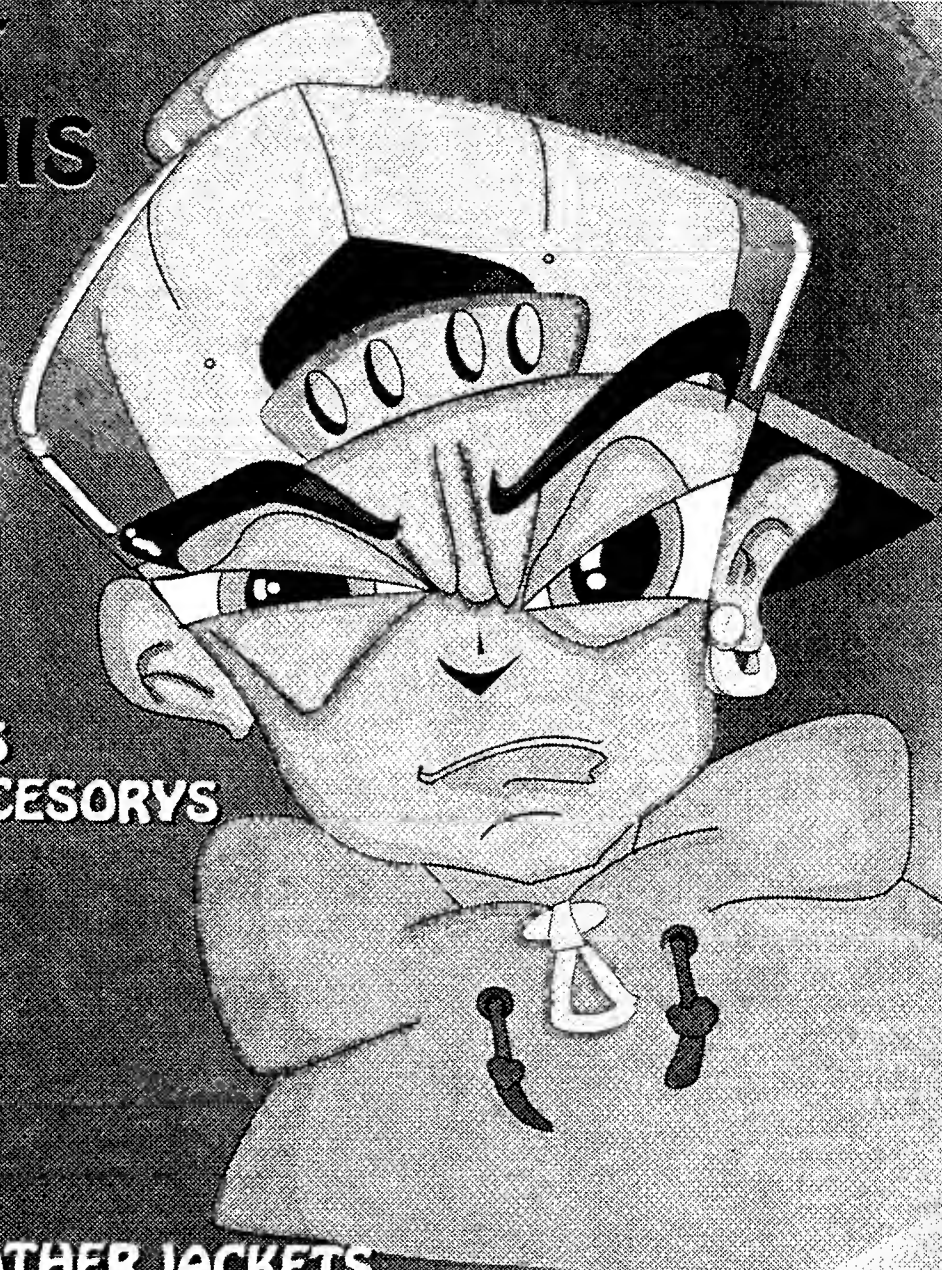




Cool sunglasses are essential year 'round, but especially during the summer months. Check out these warped shades that help block the sun's blinding rays in the most stylin' way possible. First page features Black Flies and Arnet. Second page: Icon, Dragon, and Arnet. Third page: Dragon and Arnet. All glasses courtesy of the Junkyard, Nap Town, and Univibe in Indianapolis IN. Special thanks to the models and Matt Hotz. Photography by Erin Vernon.

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CD REVIEWS

The Orb "Orblivion" Island records

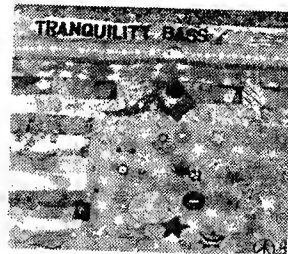
Life presents each of us with those moments where we celebrate. Every year for the past seven years an Orb album has handed me the keys to my spaceship and I've set forth on their path to explore the Ultraworld; hung with a few aliens, met a stanky sheep and traveled with it for a while, became infatuated with food and developed a tendency to burrow. In a recent burrowing adventure, I pulled my head up long enough to find myself in a valley and there I discovered a festival with several of my companions all facing up to the plateau we've reached: Oblivion, baby. The Orb are back and they're here to allow our twisted hips a jig or three. It's safe to dance to the Orb again. Not since "Assassin" has this really been possible without the aid of remixing. It's of course the Orb wobble, but that's what makes it so wonderful. A land where, on the surface, it doesn't make sense; but as the layers are peeled away, it begins to make sense. And oh, what sense it makes. There's always been a keen eye paid to percussion through cymbal play, especially in the last two efforts. Yes, they've been very, very gone from the dance floor, but close your eyes: beauty surrounds us. It's only natural for elements of drum and bass to start turning up; they fit right in with Dr. Alex's long standing devotion to dub and the mighty bass line.



The spaciousness of these soundscapes gives me the overwhelming feeling of being outdoors at a festival. It's that "late Sunday afternoon- I've been up far, far too long and I really don't know what's going on- smile and look like I'm having so much fun doing what is beyond me- dammit I can dance, so let's go" feeling. As expected, The Orb have reached that blissful, be-all space and have now opened up their UFO for any willing abductees. It's a journey you won't regret.

Tranquility Bass "Let the Freak Flag Fly" (Astralwerks)

What happens when you mix the following: The Dukes of Stratosphere, Prince (circa Around the World in a Day), Grateful Dead (pre '74) and the almighty George Clinton? The result might come close to this. This is psychedelia... pure, uncut and very stubborn. Definitely an album that, if you don't get it, chances are you probably won't. It'll take a while to get, if you really want to. Not something for the uninitiated. For those of you expecting an album's worth of "Mya Yadana" or "They Came in Peace", remember these words: To reach the blissed state that was those songs, same darkness had to dealt with. Spots of this album are that darkness, that ill-at-ease, calling to arms all the freaks. Remember, this is the work of a man who spent two years haled up with his gear, his sack of skunk and a generous tablature. This man's past is a documentation of the psychedelia of the American house and techno scene. If I need to go any further than one of his last efforts (inscribed as "arange lust music"), made by Cap'n Stargazer in a face-off versus Commander Mindfuck, the plot is already over your head. Confusing is one word that very aptly describes this work; addled is another.



Chemical Brothers "Dig Your Own Hole" CD (Astralwerks)

This is it. People have been waiting with baited breath for the Brothers next move. Are they gonna work it out? Believe the hype. The Brothers work it and turned this motherfucker out. It's every bit as good as it had to be, and more. This is basically a rock-and-roll record made by two guys with a penchant for naise, enarmous fuck-off bone-jarring beats, squidgy noises, and collecting an all-star cast-for what will be looked back upon as a monumental moment in our history. For those who don't get it, well you've either been up your ass, toa purist or never enjoyed being daft.



Radianation "Megalomania" CD (Swerve Records)

This is the first project from Louisville based SWERVE RECORDS. Seventeen tracks blend new school style and old school sounds. It's nice to hear a set of tracks that don't depend on the 303. Andrew, the kid behind this, has a solid base in where our music has come from and where it should be going. The minimal, purist ravers will probably find this lacking, but as our scene opens up to a larger market, this CD will hit the mark. The tracks will hook the newbie and take them on a journey underground and back before they know what happened to them. The tracks are well put together and make a great listening trip. We urge you to support this independent effort. Copies of the CD can be found at your fave underground store or direct from the label at: P.O. Box 1551, New Albany, IN 47150.



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TAPE REVIEWS

Verge, Ohio

Oooh... thank you sir, may I have another? This tape just showed up in our mail and oooh boy... lashing snares & distorted bass makes me very happy. A few mixing glitches here and there, but the track selection is quite tasty. Hip-hop influenced hardstep and some damn confusing beats make for an energetic listen. Next time, put a backing phone number on the tape! - Shiva

Tim Krochalk, Method, Funk Enterprises-

This is a very good tape. The tracks go well together with mixes tighter than some virgins. Side A reveals acid-laced trance with driving bass lines and layered vocals. Definitely missing the commercial fluff, this Milwaukee boy delivers true. I really wish the last track played out, though (Tim, what is it?). Flip the tape for an unusual funky session, tweaked with a few disco sonic bleeps. A treat of a tape, especially coming from a city that's home to Hardcore. Props in order for Mr. Krachalk. Booking: 414-964-7902 -Erin Vernon

Locutus, Collective 943,-

When Wes handed me this tape, he demanded I give an absolutely honest review. Overall, a nice package: appealing cover, a thank you list. Obviously we know Wes's Star Trek infatuation turns up for as we know, "resistance is futile." The space age polymers reveal Wes has been doing his homework and he has come a long way; but to cross over to the Jedi training talk, "The young Jedi Knight is powerful, but he has much to learn." I am curious about the East coast hard house inclusion in this romp. The programming is pretty tight, presenting a nice space on side A. Side B shows a few battle wounds; nothing so drastic as spinning out of control. For the trainspotters some nice gems turn up; some tried, tested and true warriors. No real trump cards. So Wes, was up with the hard house stuff??? Booking: 317-955-8927 -Matthew Hotz

Send tapes to Flux at
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DJ Earth, Squiggly Lines For Wiggly Times

Squinting through a haze of ganja smoke, I make my way through the steadily grooving polyester clad crowd to find the origin of the strangely hypnotic sounds caressing my ears. Surprise, surprise... it's none other than that master of the truly strange, DJ Earth, coaxing those wibbly sounds out of the turntables.

OK, OK... all of that was merely a wishful vision of some space disco/funked-out opium den, but that's the atmosphere that fills my brain whenever I press "Play" on this one.

Toss in some house, some funk, some dank, a liberal sprinkling of 'shrooms, and this is what your head would sound like. I think Erin summed it up when she dubbed it a "funk oddity." Exactly. - Shiva

Adam Marshall, Jihad, Toronto

From the jazz-turned-tweaky-minimal techno intra to the last skull rattling beat, this tape grabs you by the short hairs and makes you beg for more. Tight mixing coupled with aggressive, driving techno makes this one a keeper. It makes me drive real fast.. need I say more? Booking: 416-596-7609 speed@techna.ca - Shiva

BRAIDEY'S SOAPBOX

B R A I D E Y - C . B . S .

Have you ever loved something with all your heart, living every day vicariously through this thing; waking up in the morning with mind full of images, sounds and ideas all focused on this love? Well, my love is Drum & Bass.

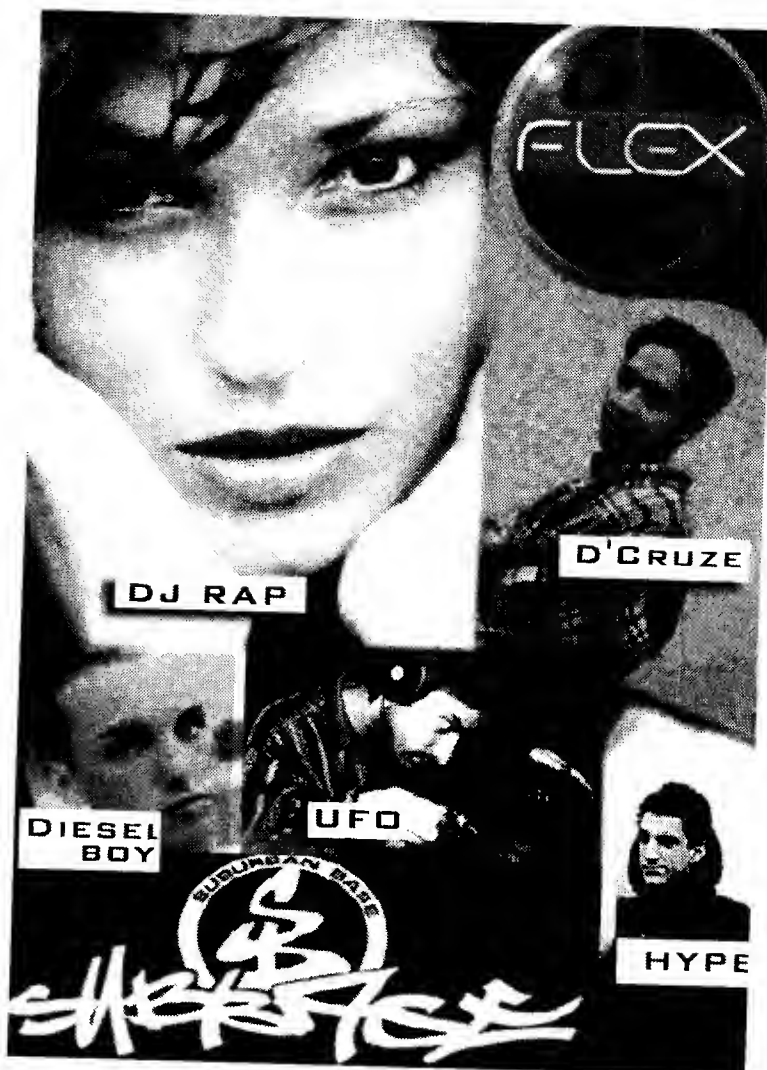
Now you may say, "This is just music. It gives you no warmth, no love, no affection and nothing real."

Oh, but she does. Every time I get in my car and face the unnerving reality of rush-hour traffic, it's her soothing voice that keeps my temper in check. In the morning when all motivation is absent, my sluggish, corpse-like form aimlessly stumbling around my bathroom looking for a hint of linear thought, it is her intricately woven snare lines that sharpen my wits. On a bitter-cold, snowy, frost-covered morn, it is her rolling basslines that worm me up and fill my belly with sonic sustenance. And Love? She gives me love by way of the sweaty, smiling, enraptured faces of the crowd when I introduce her.

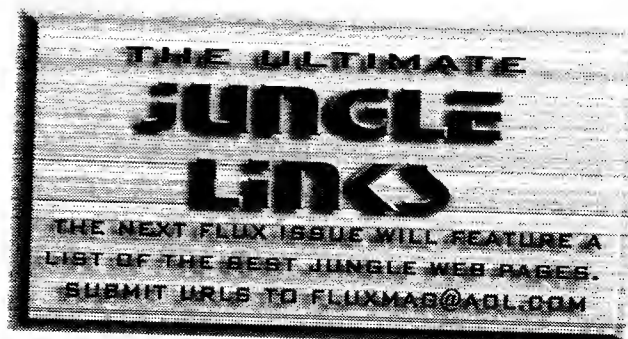
Are you one of the many who still can't appreciate her gifts? Do you find yourself saying "I can't dance to Jungle. It's just too fast."? Well my friend, let me ask you this. Can you dance to hip-hop? If so, then Drum & Bass should not prove a threat. Essentially, it's the same speed. Now what I mean is that if you lay an 80 BPM hip-hop song on top of a 160 BPM Drum and Bass song, the two will obviously mix perfectly (This process skillfully exemplified by Brother Danny the Wild Child). What I'm trying to say is that if you find yourself unable to keep up with the speed of Drum & Bass, well...you're not supposed to. Try to feel the half-speed beat of the music and dance to *that*. Look around and watch others. For such a frenetic pace, the moves are actually slow and smooth.

Another misconception about my love is that she has to be choppy, loud, and all over the place. Sure, if you're listening to ragga or jungle Drum & Bass from two or three years ago, it MIGHT be that way. Drum & Bass has become so diverse in the past two years that there is now a style of D&B for everyone. On the mellow side, we have intelligent and jazz-step. For the fans of the bizarre, acid-like, techno sounds there's techstep and dark hardstep. If you're a b-boy, there's hip-hop and jump-up. No one is left out anymore.

Many of you may still not be down with her sound, but the percent of partygoers and DJs dedicated to her is constantly growing. Someday, my love might be as kind to all of you as she is to me.



Above from left: Ed Rush, Trace, Nica, and Braidey at It in Philadelphia.



I keep hearing a lot of talk about the future. How those of us involved in the rave scene are on the forefront of a massive movement; how we can change the world. Every time I pick up a flyer, I'm bombarded with cutesy visions of aliens, unity and the ever elusive PLUR (who the fuck made that shit up anyway?). Blabbity, blabbity, blah...

Yet, in the midst of all this talk of peace, love and hippy-dippy shit, I keep seeing people who have regressed to the ideals of the "me-generation". You know what I'm talking about...cellular phones and fashion clones. Trading your conscience for a wad of cash. Fucking people over to further your own petty goals. Turning your brains to mush with drugs while you talk about "unity". Yeah...peace and love, as long as it gets me what I want.

Empty fucking shells. Adidas-clad mental marshmallows jumping around to music you know little and care even less about. "Got any E?" "Got any K?" Yeah, buddy. I've got every letter in the fucking alphabet and I'm going to shove them up your candy ass until little squidgy analog noises come out of your ears and you can tell me what the fuck that stupid "Bomb" song says...

Do you people really understand what we have? We have a movement capable of drawing thousands of young people to just about anywhere to meet new people and dance all night long. A huge network capable of mass communication, exchange of information, and beautiful gatherings of unheard of dimensions. And what do we do with it? WE TAKE A BUNCH OF DRUGS AND ACT LIKE ASSHOLES!! Worrying about whether you have enough Adidas garb on, or if your dance moves cut the mustard. Wondering if your septum piercing is collecting crusties. Talking about "PLUR", then stealing stuff from the kind folks you don't really know who let you crash at their house. "Well I was at Joe Blow's party last week and DJ PooPoo played that one song. Y'know, that one with the squodgy noise..." "Well I was at Intergalactic Buttwaflle and DJ Wank touched my peepee." And all the while, we keep talking about how important it all is. How what we're doing is soooooo revolutionary (Yeah, sitting in a corner in a pile of your own feces, sucking on a pacifier and bobbing your head to the beat is real fucking revolutionary. Most people are stupid enough without drugs.).

Now don't get me wrong, I believe there is mucho potential within this groovin' little scene we've got. But stupidity and passivity aren't revolutionary. They're boring. They are the domain of the common folk (And don't tell me you've never looked at some normal person the morning after a beautiful party and thought "They have no idea what I've just experienced..."). We have something amazing: a network of people all over the world who understand that what society has to offer is not what they need to live. The sad thing is, too many of these people can't (or won't) dig deeper and figure out that dancing all night and taking drugs isn't the way to overcome society's boundaries. You have to change the way you think, not the way you dress. THE REVOLUTION BEGINS INSIDE YOUR HEAD. Without that, you're just another dumb kid in funny-looking clothes jumping around like a moron.

Traveling all day so you can dance all night is fun as hell, but if we act like a bunch of close-minded, money-grubbing, inebriated fashion-victim schmucks, WHAT MAKES US SO FUCKING SPECIAL?

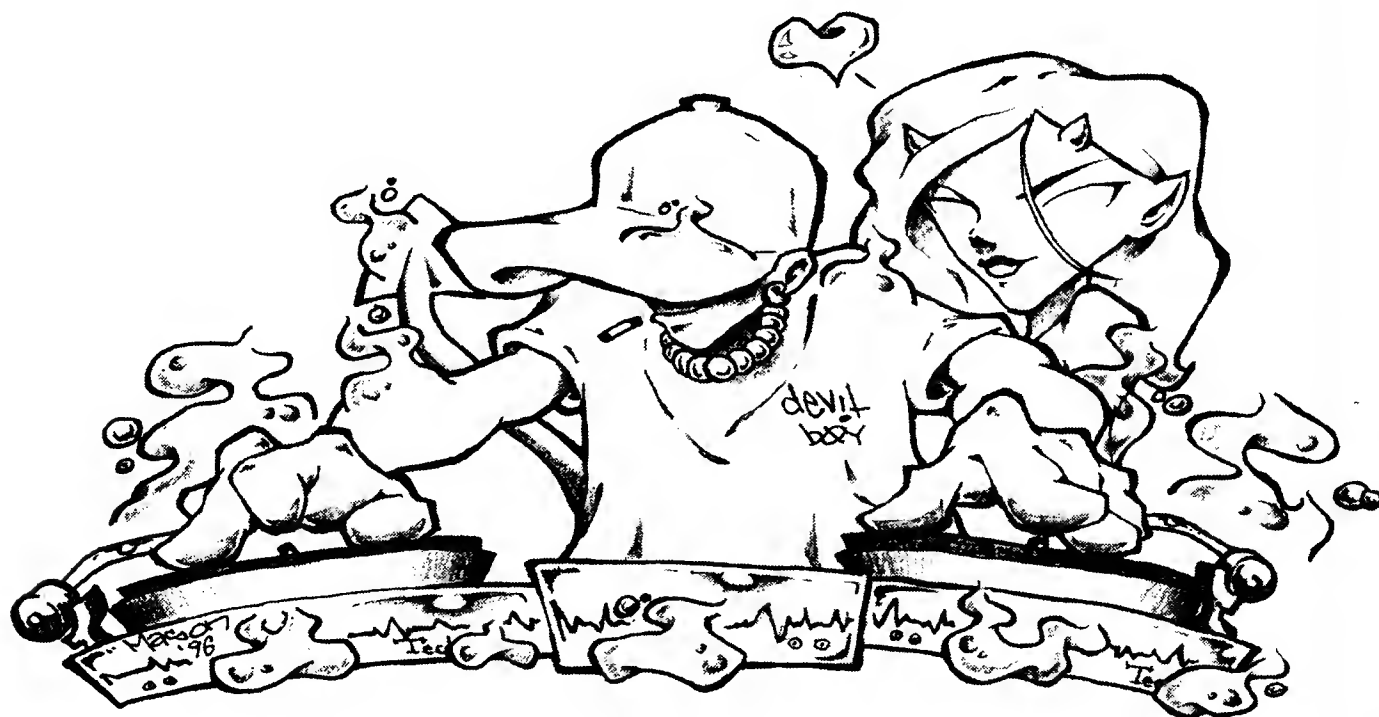
Not a damn thing.

FEED YOUR BRAIN,

Lisa Loud aka DJ Shiva

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HEADZ ONLY

Big Ups to the 300-or-so faithful that showed up to the Jeru/DJ Shadow show at Bogart's in Cincinnati last month. It wasn't the best stage production you'll ever see, but the music was raw, mad, original West Coast underground hip-hop offset by Shadow's ethereal, jazzy hip-hop mixes. Mixes that make you bob your head sometimes, but think about what you're hearing all the time. Just one thing... are we ever going to get to hear Jeru, Guru and Premiere back together on a full-length release again?

All right, due out June 3rd is Wu Tang's "For Life". I hope it is not going to be "For Hype". The album is not due out for six weeks and the commercials on BET are in heavy rotation already. They opened a Wu Nails store in Brooklyn across the street from the Wu Wares store, and before I bash the label for trying to make some money, let me go out on a limb and predict that this album will be one of the few to actually live up to its advertising budget. The Wu members ripped it up on Ghostface's solo project last fall, the live tour was a success and the ace in the hole (if all else fails) is the beat-creating genius of the RZA. By the way, don't miss the actual Wu Tang tour in late June or early July. The production budget will reflect the dollars you spend on a ticket, and the vibe is automatically hype at their shows just because the Wu rolls so deep.

Speaking of the live shows, check your local venues for the whole Boot Camp Clique coming through the midwest in June, as well as (Who?) Run DMC with Fishbone in late July. Hop-hop has progressed.

MARK
SEIDMAN



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- HOUSE, TECHNO & ACID JAZZ

FRIDAYS: LIVE BANDS

- CALL THE BOG LINE

SATURDAYS: THE BASS STATION

- HOUSE & JUNGLE

BOG Info 317.592.1780